PREFAZIONE

La letteratura contemporanea per chitarra che è nata al di fuori dei modelli iberici, impressionistici e neo–classici, ha indotto gli interpreti ad una ricerca strumentale a volte totalmente nuova, per assecondare un tipo di linguaggio sempre più staccato dalla tradizione. E' quindi comprensibile che esista una certa perplessità, specialmente da parte dei giovani esecutori, di fronte a composizioni che propongono atteggiamenti tecnici ed espressivi radicalmente diversi. Per consentire una più agevole conoscenza delle opere moderne sarebbe necessario avere a disposizione un materiale attraverso cui poter compiere un'equilibrata transizione verso la musica d'oggi. I testi che presentano simili caratteristiche non sono ancora molto diffusi, e per questa ragione ho chiesto a Bruno Bettinelli di scrivere una serie di brani che sviluppassero precisi elementi, (ad esempio il ritmo) in funzione di un ben definito scopo educativo.

Il risultato di questa ricerca è costituito dai 12 *Studi* dove lo stile non mostra una sostanziale rottura con i modelli del passato, ma esige tuttavia un'inconsueta attenzione, e dove le difficoltà tecniche sono state limitate per consentire invece un maggiore approfondimento in altri settori. E' superfluo aggiungere come l'alto valore di quest'opera trascenda lo scopo puramente didattico, e faccia della raccolta un eccellente saggio di composizioni da concerto.

Ruggero Chiesa

PREFACE

The contemporary repertoire for guitar, so different from the models set by Spanish, Impressionist and Neo-classical composers, has led performers to seek out entirely new ways to use the instrument, in response to a type of musical language moving farther and farther away from the traditional. A certain perplexity, especially on the part of young guitarists, is therefore understandable, in the face of pieces that present radically different technical and expressive problems from those they had grown up with. To allow for an easier understanding of modern works, the guitarist should have at his fingertips teaching materials correctly designed to help him make a smooth transition from the music of the past to that of today, and as yet there exist very few works that meet this need. With this in mind I asked Bruno Bettinelli to compose a set of pieces for this express purpose; pieces in which specific problems would be developed and confronted (as in the case of rhythm, for example) in function of a clearly defined pedagogic aim.

The result of his endeavours are these twelve Etudes. While their style does not evince any substantial break with the past, it does demand an unusual amount of attention and concentration, and technical difficulties are kept to a minimum in order to leave space for a more thorough study of other essential elements. Needless to say, the musical value of this set of etudes transcends its purely didactic purpose, making the collection well worthy of performance in the concert hall.

Ruggero Chiesa

DODICI STUDI

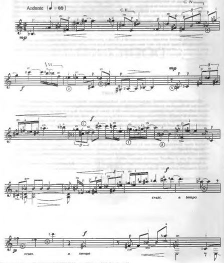
per chitarra

I

(Monodico)

Diteggiatura di Ruggero Chiesa

BRUNO BETTINELLI


Andante (♩ = 63)
C. II
C. IV
½ VI
mp
f
p
tratt.
a tempo

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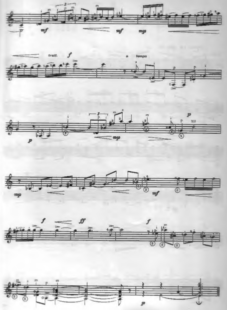
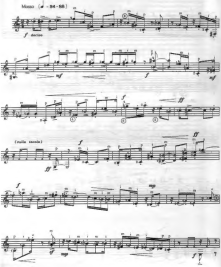
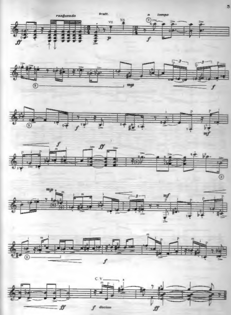

mf
mf
mp
tratt.
f
a tempo
p
p
mp
XII
mp
mf
f
ff
f
p

II

(Ritmico)



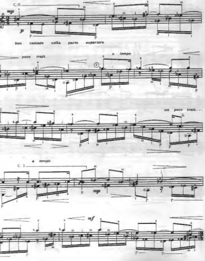
Mosso (♩ = 84-88)
f deciso
mf
f
ff
(sulla tavola)
mp

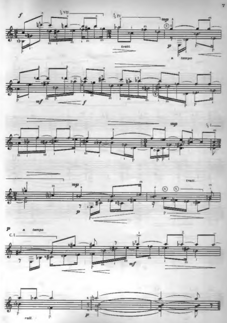

rasgueado
rall.
a tempo
VII
XII
C V
ff
mp
mf
f

III

(Arpeggi e canto superiore)

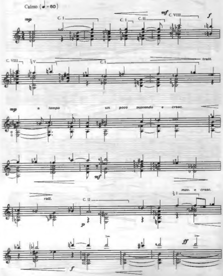
Tranquillo (♩ = 48)

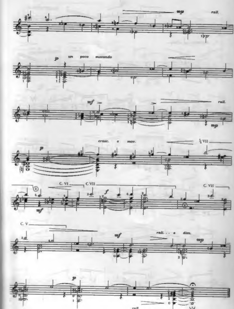

C. II
mp
p
ben cantato nella parte superiore
poco tratt.
a tempo
mf
un poco tratt. . . .
a tempo
C. I
mp
mf


½ VII
½ IV
tratt.
a tempo
mf
f
mp
½ I
tratt.
p
a tempo
C. I
mf
rall.
p

IV

(Accordi)

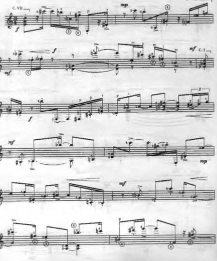

Calmo (♩ = 60)
mp
C. I
C. I
C. II
mf
C. VIII
f
C. VIII
½ V
C. I
tratt.
mp
a tempo
un poco movendo e cresc.
mf
rall.
C. II
p
½ I
mov. e cresc.
f
ff

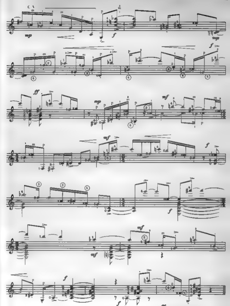

mp
rall.
p
un poco movendo
mf
rall.
mp
p
cresc. e mov.
½ VII
③
C. VI
C. VII
f
mf
C. VII
C. V
mf
rall. . . e dim.
mp
p
rall.

V

(Registri alternati)

Andante (♩ = 66)

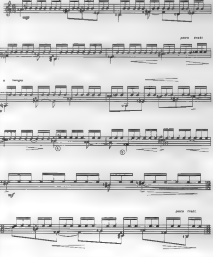

C. VII
C. VIII
C. I
f
mp
mf
p
i
m
3

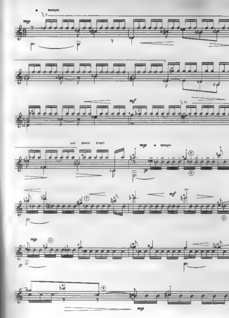

mp
f
mp
f
ff
mp
mf
f
f
mf
mf
f
f
ff
secco

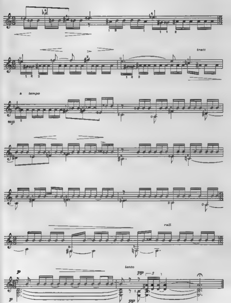
VI

(Note ribattute)

Andantino (♪ = 88 ~ 96)


p m i a m i p m i p m i
mp
poco trat.
a tempo
mp
④
⑤
mf
poco trat.

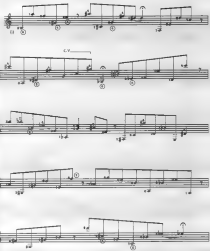

a tempo
mp
mf
un poco tratt.
mp a tempo
mf
mp
mp


tratt
a tempo
mp
rall
lento
p
pp

VII

(Intervalli spezzati)

Allegro, a piacere



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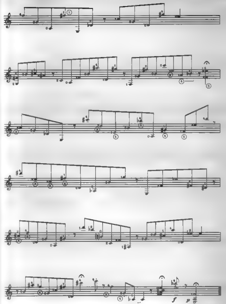
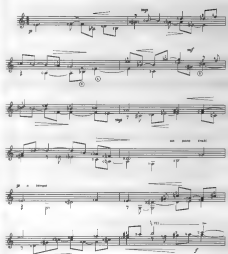
(1) I coloriti sono lasciati alla libera scelta dell'esecutore. Le alterazioni valgono soltanto per la durata della nota che le porta.
The colouring is left to the free choice of the performer. Alterations only apply to the duration of the note to which they refer.
Les coloris sont laissés au libre choix de l'exécutant. Les altérations ne valent que pour la durée de la note à laquelle elles se réfèrent.
Die Klangfarben sind der freien Wahl des Ausführenden überlassen. Die Alterierungen gelten ausschliesslich für die Dauer der zu betreffenden Note.

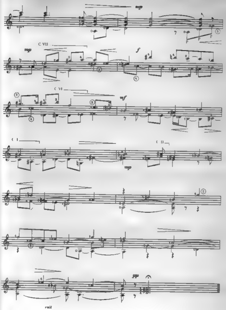

f
p

VIII

(Polifonia)

Calmo (♩ = 50)


p
mp
⑥
④
mf
③
mp
un poco tratt.
p a tempo
½ VII
f

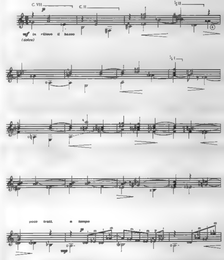

mp
C VII
mp
f
C VI
mf
C I
C II
mp
pp
rall

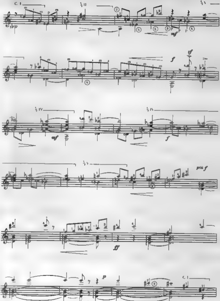
IX

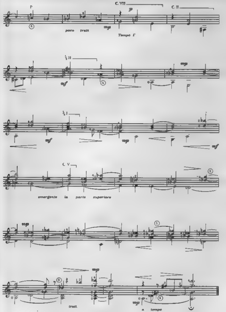
(Prevalenza di melodia nel basso)

Moderato (♩ = 88)

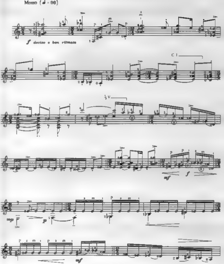
(Tempo di Valzer lento)


C. VII
C. II
½ C. II
④
mf in rilievo il basso
(dolce)
½ C. I
poco tratt.
a tempo
mp
i m p i m p i m


C. I
½ II
½ I
mf
p
f
sf
½ IV
mf
½ IV
f
½ V
più f
ff
p
C. I


C. VII
C. II
poco tratt.
Tempo I°
½ II
½ I
C. V
emergente la parte superiore
tratt.
a tempo

X (1)



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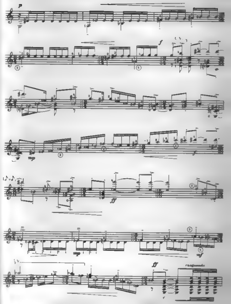
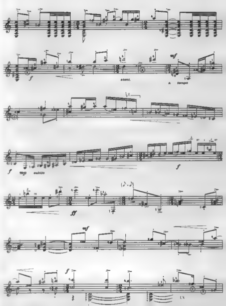
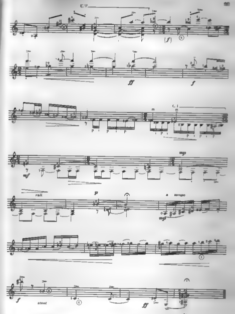
(1) Gli ultimi 3 studi di questa raccolta hanno carattere riassuntivo e, volendo, si possono eseguire di seguito, come i tre tempi di una sonata.
The last 3 studies of this collection are recapitulative and may be executed consecutively like the 3 movements of a sonata.
Les 3 dernieres études de ce recueil ont un caractère récapitulatif et peuvent être exécutées consécutivement comme les trois temps d'une sonate.
Die letzten 3 Studien dieser Sammlung weisen einen zusammenfassenden Charakter auf und man kann sie, je nach Geschmack, hintereinander wie drei Sätze einer Sonate ausführen.

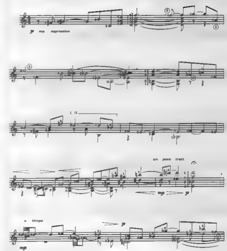

p
f
mp
f
ff
m
mp
mf
ff
rasgueado

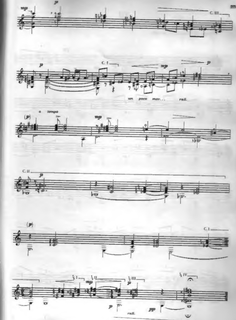

f
stent.
mf
a tempo
f
mp
subito
f
ff
mf
f


C V
(f)
④
ff
f
m
C I
m
p
mf
mp
rall.
p
a tempo
mf
③
f
stent
⑥
⑥
ff

XI

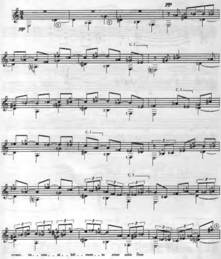
Calmo (♩ = 48)


p ma espressivo
C II
un poco tratt.
mp
p
a tempo
mp
p

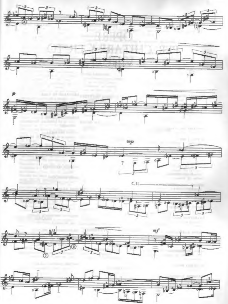

mp
p
C. III
p
C. I
mp
p
un poco mov...
rall.
a tempo
(p)
mp
C. II
p
(p)
C. I
½ I
½ II
mp
½ III
p
½ IV
p
rall.
pp

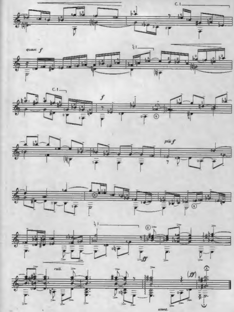
XII

Tempo di Passacaglia (♩ = 88)



pp
pp
⑤
④
C. I
C. I
C. I
C. I
3
cresc. in . . sen . . si . . bil . . men . . te sino alla fine
③


p
mp
C. II
mf
⑤
③


C. I
quasi f
½ I
C. I
f
più f
½ I
rall.
(ff)
atemp.